important facts burns are treated with the recitation of the "Our Father" (LORD'S PRAYER) when the phrase "as it is on earth" is reached, they point with their finger toward the ground as if to show the disease in which direction to leave. Many superstitious actions have to be performed on certain religious holidays; for instance, the unmarried girls take after the midnight mass on Christmas Eve a mouthful of holy water home from the church and wash their faces with it before going to bed. It is believed that the persons who appear in their dreams to wipe the water from their faces will be their future husbands.

Most of the countless superstitions of the Magyar peasants have their international equivalents, especially those which can be traced back to Biblical sources (the ill fate connected with Friday or the number 13) and also others of the following varieties:

Those connected with iron and its production, such as horseshoes bringing luck, and magic actions with iron tools which avert mishaps and natural disasters and which can be used against the evil influences of others (rontás 'bewitching') and for healing of animals.

Parts of the human body or anything connected with it represented, to the primitive mind, the entire human being, hence the great mass

Annex "A," Subparagraph 11, Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

Art in Hungary dates back to the building of early 517
Romanesque churches (Ják, Zsámbók) and the illumination of codices. Since then, it has developed parallel with the trends of European art as a whole--Gothic, Renaissance, Baroque, etc. Modern Hungarian art has adjusted itself to the "socialistic realism," the esthetic norm for Communist cultures. Listing the creations of Hungarian artists in all these well known styles would reveal little about the Magyars themselves. Magyar folk art--an equally vast field of study--offers, on the other hand, more peculiarities and gives more insight to the character and social and religious ideas of the Hungarians.

Folk art. Creative folk art is an applied art par 531 ●
excellence. For the peasant the idea of art for art's sake is inconceivable; in the struggle for his existence, even his works of art produce objects of utilitarian importance--he embellishes tools, furniture, pieces of clothing, etc.

The ornamental motifs range from the simplest to the most florid. Primitive tools (bark receptacles, salt or

531 [291] powder horns) display the most elemental designs, straight lines, geometric figures and swastika-like ornaments. On some popular items of clothing, such as the párta, a feminine headdress, blouses, leather or broadcloth vests and coats, vividly colored filigrees are used for decoration. These clothes, of course, are worn only on special occasions. The best known decorated piece of clothing is the szűr, a long embroidered felt coat originally worn by herdsman, with very wide sleeves and large square collars. The szűr is worn like a cape on the shoulders, fastened with a buckle over the chest.

The most popular decorative designs are flowers, often tulips or other flowers viewed from above, leaves, birds, and hearts. These motifs are placed symmetrically on the surface worked on and are themselves centered around a root.

531 103 The most important centers of contemporary decorative folk art are the land of the Palóc and Matyó, and Sárköz. Another is Kalotaszeg in Transylvania, now Rumanian territory, re-named Calata. As for the choice of colors, the works of Sárköz are the most sober, often using only black and white,

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while the products of Buzsák and the Mátyó region show the most riotous combinations of vivid colors, the former on a white, the latter on a black background.

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Other production centers of folk art together with their specialties are: Nagy-Alföld, Dunántúl: decorated leather coats and suba (a coat reaching down to the heels and made of sheepskin); Kúnság, Hajdúság, Kalotaszeg, Palócföld, Veszprém: embroidered szűr and other clothing, colorful homespun and woven tablecloths, rugs, and bedspreads; Torockó: clothing, embroidery; Mezőség: colorful cotton embroidery; Danube valley: pinked lace-like white embroidery; Szeged: embroidered slippers, corded men's clothing; Sárköz, Palócság: painted furniture and dishes and colorful pottery; Hódmezővásárhely, Mezőtúr, Palócföld: pottery, clay-decorated walls of houses; Őcsej, Southern Somogy: carved woodwork (rafters, grave-boards); Kalotaszeg, Kertoboágy, Somogy and the Mátra region: carved utensils and furniture; Debrecen: caparisons, decorated honey cake; and Miskolc: decorated boots.

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The Magyar inhabitants of the mountainous territories of Erdély, especially the Székely, have developed the fine art

531 of monumental woodworking. Their wooden grave-posts, called kopjafa, are direct descendants of the favorite weapon, the pike, used by their ancestors to mark their graves. The kopjafs are actually poles decorated with purely geometrical designs, the chief motif of which is an eight-pointed carving similar to the knob of a mace. Carved gates are the pride of the Székely farmsteads. They are large enough for a cart stocked with hay to pass through and have a smaller gate built into it which the people use. They are covered with a roof with dove-cots and are richly carved and painted with geometrical designs.

517 The dexterity of the peasants is well known in Hungary. The herdsmen especially, who kill time by producing artifacts, are skillful with their hands. Those individuals endowed with creative skill above average are appreciated by their community, but practically everyone seems to have a certain degree of skill. Suitors and young husbands try to outdo each other producing ornamented household articles for their loved ones.

The rich abundance of potter's clay throughout "A"-3b-3 the Danubean basin, 323 especially in the Great Plains area, gave rise to a flourishing domestic pottery industry which today is the only home industry still fully alive in modern Hungary. Reasons for its survival may perhaps be found in the relatively small initial cost of production as well as in the fact that many Magyar housewives still prefer earthenware for much of their culinary work. The principal products of this popular industry at the present time are receptacles for cooking and for food storage, and pottery for purely decorative purposes. Magyar potters possess great skill in working with a variety of colored clays and glazings. Chief Magyar pottery centers are: Mezőtúr, Hódmezővásárhely, Tiszafüred, Szentes and Mohács.

We might mention here the art of decorative needlework, a specialty of the Matyó particularly, who with the encouragement of the government work chiefly for the foreign market. 531 439

775 shells are as often found as in medieval graves. Already at that time they were the symbol of resurrection, or were even designed to promote resurrection. In China the presenting of eggs in spring is a two thousand year old custom. Christianity took it over from the ancient people, and made it the symbol of the Saviour's resurrection. In the ancient faith of some peoples the universe developed from an egg, just as Castor and Pollux, who of old personnified light and shadow, were hatched from Leda's egg.

883 In some parts of the country Hungarian children, boys and girls, give each other painted eggs, which are regarded as tokens of engagement or friendship; and after having exchanged eggs, they call each other «fiancé» or friend.

• 531 The painting of eggs has a special technique. The designs are drawn on the eggs with wax, and the eggs are then dipped into cold paint. Painted eggs form one of the most interesting and from the point of view of design, most varied fields of Hungarian art. As in all brands of Hungarian popular art, here too flower designs are the most wide-spread form of decoration; usually red designs are applied on a white foundation. But there are plenty of brightly decorated eggs, especially amongst the Szeklers.

531 883 It is even more interesting that in some parts they shoe the eggs with tiny metal shoes, — and as the eggs are Hungarian, they even give them tiny metal spurs: they also put metal hangers on them. What can the explanation of this strange custom be? Probably that other custom, whereby the lads in some villages set up Easter trees (usually on Easter night) on the girls' gates, and on these they hang amongst other things eggs. These are called the «coat of arms» of the lads!

[Easter -- Analyst]

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PEASANT ART

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Popular art throughout the world is the art of shaping and decorating. In Hungary, however, in contrast to many places in the modern world, the art of shaping and decorating is still a living reality.

Important parts of the country have remained up to the present immune from the inroads of mass-production, and in these regions the old-fashioned ways of life and the flourishing home-industries which embody the artistic achievements of the people are still open to immediate observation. One can here make comparison between the relics of old and the products of the present which have their roots in the past and carry on the traditions of bygone centuries. Because of the multiplicity and variety of these articles, it is difficult to define the character with a single phrase or to group them under one collective heading. Art takes shape in practically everything the Hungarian peasant uses in his household and around his farm, in his particular rural profession, and also on his own person. Most of these articles are the products of home-industry; they are made by the user himself, under his own roof. They may be classified only according to purpose, the material they are made of, the technique of their production, and sometimes the local or foreign origin of the article itself.

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The products of authentic home-industry are characterized before all by the superior quality of the material and workmanship and by the purposeful shape and construction of the article, which is the outcome of experience gathered in the course of many centuries; also, and in no small degree, by the application of decorative elements, which, as if naturally, bend themselves to practical requirements. It is the artistry of the decoration which, strengthened by the mastery of construction and finish, lifts the outstanding achievements of folk-industry into the realm of unquestioned art.

Around the Eastern confines of the country and on the great Hungarian plain, where ancestral occupations, horse and cattle-breeding, and the cultivation of the soil have remained paramount, we find Hungarian applied art still at its best. The scattered population of distant farms, and the herdsmen who spend the greatest part of their lives in the solitude of the plains, are often forced to fall back upon their own ingenuity, and the influence of modern industrialism has so far spared the art-industries of these regions. Here we still find, not only in use, but in the making, the instruments of wood, horn, and bone, carved with infinite care, or inlaid with metal, mother-of-pearl, or the like, by the deft fingers of herdsmen whose exuberant imagination covers everything they touch with the flowers of fantasy. We find also leather goods, woven, embossed, burned, or stamped; the attractive articles of horse-hair, bark, grass, and reed; the instruments of wood; the utensils of metal; a variety of linen-goods, worked with the detail of the finest jewellery; painted pottery; richly embroidered shirts, aprons, leather jackets and fur coats used in everyday life or worn on the red-letter days of local celebrations.

As in other fields, the Pearly Bouquet[1] has exerted a

[1] [See category 116, pp. 9-13, 17-20 -- Analyst]

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531 remarkable influence upon the fate of Hungarian art. As by a miracle the peasantry of the plains has again taken the quaint costumes and implements of old to its heart, and the attachment to its cultural heritage has not only been revived but widened and deepened.

The historic development of these articles and costumes is rather difficult to trace. Some form part of the universal heritage of mankind; others were born of local necessity, in a form determined by local requirements and in accordance with local possibilities. Some, as, for instance, the instruments of the herders, are of the remotest origin and of a character which might be called universal. These articles are practically identical in shape, workmanship, and decoration with the corresponding articles of antiquity and with those usually found in the grave-mounds of the great Hungarian plain, eloquent testimonial of the people's migration. The instinct of the herdsman still creates the same implements, and his inborn skill still lends them the same shape and style which is best suited to the purpose and the material. The roaming imagination of his contemplative nature still decorates them with the same *motifs* as did his ancestors a thousand years ago.

Other instruments, and often the garments of a region, are born of a local fancy: for instance, the tiny top hat of the Matyós, the glowing embroidery that covers their shirt-sleeves or the bottoms of their aprons. The art of the potter is tied to the clay of the soil, and the technique and style of the living potter's craft have descended to him from his forefathers throughout the centuries, from generation to generation. The fancy colouring of linen is in most cases the legacy of Western guildsmen, as is the art of ginger-cake bakers, which has become an inseparable element of Hungarian folk-poesy, and with-

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•531 out which a village fair would seem devoid of colour and romance.

532 But whatever their distant origin may be, a strong and unmistakable Hungarian quality permeates these articles. It is the same in the primitive decorations cut into the stone of early cathedrals, in the elaborate gate roof of Transylvanian peasant-farms in which the axe of the art-loving farmer imitates on a miniature scale the mighty mass of medieval castles, in the coloured glazing of brittle ginger-cakes which cover the stands of village fairs, and in the thousandfold articles used in the daily life of the Hungarian peasant of today.

Among the features which lend to the Hungarian style its particular character, the most typical are the sharp colour contrasts and that peculiar transposition which reduces the underlying *motif* to a simplified stylization — human figures, birds, animals, the miraculous stag, geometric elements woven into arabesques, and, most frequent of all, flower *motifs* and leaf-designs borrowed from Hungarian plant-life. The asymetric use of the latter offers an infinite field to the inventiveness of the primitive artist, who is limited only by the space to be decorated and by the functional character of the decoration which is a correlative element of his art.

Human or animal figures are generally presented on a field which ignores perspective. Their presentation betrays an astounding sense of perception, but by a peculiar inversion nothing is depicted exactly as it appears in nature, but stylized, transformed, simplified, and as if ennobled by the inner eye, enriched by the recreative imagination of the primitive artist. The leaf and flower-designs appear usually on a strongly contrasted monotone base. The wealth of these *motifs* surges in a whirling deluge of colour and form. It is remarkable that the

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532 continuity of tradition in the products of different epochs and the affinity of character and style of articles produced in distant regions are so strong that the identity of Hungarian peasant-art through time and space can readily be established not only by the expert, but by the eye of the discriminating amateur as well.

*531 291 We have mentioned that Hungarian folk-art, other than folk-music and the dance, is typically applied art of a decorative character, and that it embraces everything the Hungarian peasant wears on his person and uses in his household or around his farm. In these circumstances it is only too natural that the Hungarian peasant should give his utmost when making his finery in which he parades before his fellow villagers, which he wears for church and fairs, in which he marries, in which he might be buried, or which his grandchildren and great-grandchildren will wear on such occasions long after he has passed away. But while in practically all other fields of his artistry the elements of his activity are pre-determined by immediate purposefulness, in costume-art the functional elements and the decorative are often subject to fashion which sometimes sweeps away all other considerations. Even here, though, the functional appears behind the surface: the urge of the fashionable is more than a mere sense of imitation or the desire to be up to the supposed call of the times; it is also the wish to be noticed, to be remarked, to be admired, and to be desired. Fashion, of all peoples and of all ages, has for immediate purpose the captivation of the male. If we scrutinize the inherent sense of Hungarian peasant-fashions, or what we might call the costume psychology of Hungarian peasantry, we immediately see how true this is. To the marriageable girl, within the style of her region, custom sets practically no limits in the selection of form and of

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colour. The unmarried young man is also allowed to indulge his fancy for the striking and the picturesque. After she has married, the woman immediately tones down the colour and the more extravagant decorations of her costume, and the married man's accrued sense of importance and dignity are plainly marked by the simple cut and the sombre colour of his dress. Old people in rural Hungary invariably dress with the utmost simplicity in which all trace of colour or fancy is absent.

As a rule in Hungarian dress we find the elements of fashion and of the functional in layers superimposed on one another. The wide semi-shorts of white linen and the short neckless linen shirts of the plainsmen are thoughtfully adapted to the requirements of a long day of hard work under the burning sun; work which supposes absolute ease of movement in garments that cover and protect but do not impede. The primitive footwear of the harvester and of the mountaineer — a pliant leather sole attached to the foot with leather straps — also strives for ease of wear and effective protection. The tight-fitting shirt, which descends below the loins, and the long, tight-fitting trousers of the Hungarian mountaineers of Transylvania were dictated by the same practical considerations which led the galloping horse-herders and the cowboys of the great Hungarian plain to select such practical garments as their high riding-boots of soft leather, conforming to the lines of the horse, hats streamlined to defy the winds of the Puszta, and short, bell-shaped overcoats which descend to the back of the horse, not only protecting the body against the elements, but assuring ease of wear and grace of appearance. The cut and construction of the unfinished sheepskin coat of the herdsman is devised to give protection against the wind and the hail of winter days, the frost of the earth, and the

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fall of the dew on nights spent on the plains under the stars. The immense fur cloak, made of the skins of at least twelve fully grown sheep, is constructed for the use of several generations. It falls like an umbrella and envelops its wearer from top to toe. Every detail of it praises the ingenuity of its inventor. The fur is worn inside when the weather is bright and is reversed in snow or rain, which drips down the greasy, unwashed surface of natural fur. The high boots worn in the plains guard against the autumn and winter snow. The fur and leather coats resist the inclemencies of the weather and make their wearer insensible to wind or cold.

Naturally the decorative elements are omnipresent, but their application is strictly subject to practical considerations. The shepherd's coat, one of the oldest and most original of Hungarian garments, furnishes a typical example. The *szűr* of the Hungarian herdsman is a long and heavy coat of felt woven from the homespun yarns of greyish-white, and black domestic wool. The heavy embroidery of the sleeves guards the felt against wear and tear at a place where it is most exposed to friction and use, the straps affixed to the chest are fastened to the coat with what appear to be mere decorations; the role of the apparent decorations, however, is purely utilitarian. Wherever sewing attaches two ends of felt, it assumes the form of embroidery. The rich braiding which covers the upper part of the sleeves and of the chest is reminiscent of the days when the function of the heavy wire braiding was defence against the enemy sword. The artistic application of the defensive wire braiding has survived in the form of decorative *passementeries*, the arrangement of which pays a high tribute to the decorative sense of the simplest Hungarian. The flaplike collar, literally covered with embroidery of astounding beauty, hangs down the

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back of the *szür* and seems to aim at no other than decorative effect; in reality, this mobile collar may be reversed to guard its wearer from the biting north-western wind blowing down the *puszta* from the Carpathians. To guard his trousers against soiling and wear, the Hungarian farmer wears an apron of waterproof oilcloth. In some regions a Sunday apron of fine material, richly embroidered at the hem has developed from the protective apron of working-days: for instance, in the Matyó region, where the holiday apron is presented to the boys as a token of love like the engagement kerchief in other districts. Examples similar to this could be cited by the score from the shepherd's overcoat to the peculiarly shaped heavy undergarment of the Hungarian women of Transylvania, which, at some time in the distant past, has served to guard the women-folk of this coveted region against the enforced attentions of the raiding Eastern invaders.

As a general rule it might be said that the man's costume in Hungary varies according to the geographic characteristics of a given region, and the occupation of the wearer. The style of the decoration bears the stamp which is peculiar to that region, and it tends to blend with the functional considerations determined by the various occupations. The elements that have been filtering in from other regions or from foreign countries, and those which have been taken over from the garb of the gentry, or more recently, from the townsfolk, by way of imitation, become with the flow of time assimilated or eliminated altogether.

We have noted that in the dress of the womenfolk the more subtle considerations often vie successfully with the regular or the utilitarian. The high boots of the marriageable girls and the young married women are

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made of red leather instead of the usual black, and between the inner and outer soles of these high boots, a creaking, squeaking piece of leather is placed so that its sound attracts the attention of everyone within hearing-distance. The slippers made of red leather or of felt in a variety of colours are richly embroidered. The heavy woollen stockings also come in a variety of colours, some plain, some embroidered in contrasting colours; in others in turn rings of various colours form the pattern of the weft. The headgear of the newly-married women is different in practically every village. These little bonnets of fanciful shapes are richly coloured with embroidery or lace, sometimes with both, and there are instances where the lace itself is embroidered to make the effect more singular, more striking. The hips are often filled up with horse-hair or cotton, sometimes a form of felt is attached to accentuate the outlines of the body, and the purpose of more than a dozen petticoats is to lend the skirts that ballooning sway, the rhythm of which does not fail to catch the eye of the man, to appeal to his imagination and to arouse his desire. All this, as we have already said, has for function the attraction and the captivation of the male.

It is the privilege of youth to please and to use all the admitted weapons in its armoury of love. In the simple black kerchief or bonnet of the elderly womenfolk the functional elements returns. These bonnets fulfil their original purpose; they hold the hair in place and protect the head of the wearer. With age, the embroideries, laces, ribbons and the like, as well as colour, gradually give way to the enveloping uniformity of a sobre simplicity.

It is the undergarments that preserve for the longest time the traces of their origin and their functional